

THE FILM AS A CREATIVE INDUSTRY IN THE FUNCTION OF MARKETING OF DESTINATION

Leposava Zečević
Olgica Zečević Stanojević
Ana Milenković
Mimi Mirjana Vlaović

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Abstract

The purpose of this paper is to expand the views of modern tourism and make a stronger connection between this industry and creative industry.

The concept would be to create a creative destination project - reliving the successful film through the locations it was shot on, in the same order and ambience and important focus on characters. In these way visitors does not only see something they found interesting but they experience it, which directly creates an emotional demand in their mind, and a wish for more.

The methodology will focus on the concept of destination project and possible examples at first. The paper will present the results experience with the timeless destination marketing of *Roman Holiday (1953, William Wylder)*.

This approach of destination marketing targets wide spread audience since it will fill the need to play in both children and adults. Also, it will for certain employ many people in its realization since people are motivated to work for such project that includes business opportunity and creative media.

Findings of the culture of Italy through cultural dimensions by Geert Hofstede as well as marketing survey of destination and film characters are stated in the best way for this concept which brings originality to this paper.

Keywords film, destination, creative industry, culture, marketing, tourist

INTRODUCTION

The world became a global community by enabling visiting places that were impossible to visit several decades ago, e.g. wonders of Antarctica, Himalayan secrets, Amazon rainforest, Tahiti beauties, the Great Wall of China and the wilderness of Scottish islands. Tourism is a global business whose market constantly grows (Philip Kotler, *Marketing in hospitality and tourism*, pg. 128).

The benignity that led to this is the development of market globalization and conditions which led to globalization, such as: better transportation, media development, technical-technological development, as well as legal and economic regulations. During the last 20 years, there is also a huge growth of macro and micro environment. Paradox is that while globalization of market grew, the need for individual touristic localized experiences also developed.

Destinations are places with a sort of a real or imaginary border. Usually tourist destinations are well-known and largely visited, and the topic of this work is faithfulness to same destinations spotted in a different light. Another topic of this work

is the perceived need of love towards creative industry, i.e. a film, and through its characters and sites which are filmed we experience that destination intimately and emotionally.

There is no need for tourist destinations to have spectacular sights, such as: Eiffel Tower, Great Canyon and Tower of Pisa, to become a part of modern tourism. Regions such as Eastern Europe, countries such as China and India experience urban development and they are now great source of tourists, as well as destinations for tourists. To attract tourists, it is necessary to develop experiences through events. Segmentation of the market: geographic (region, density, country, climate), demographic (age, gender, income, education, religion, race, nationality, family size), psychographic (social layer, lifestyle, personality) and behavioral (buying habits, brand loyalty, attitude towards brand, usage rate) leads to diversification of the offer which enables us a unique tourist offer. A tourist destination consists of unique features offering contents which could not be experienced anywhere else. Such a destination planning based on culture, tradition, history, and in this work we put emphasis on cultural heritage – a film. Naturally, these destinations are old ones, but they are perceived in a different light. There are great advantages of this marketing perception, especially with the support of the municipality, city, country and industry, so it can lead to the increase of job opportunities and life standard. Something that is always connected with tourism are, of course, memories and emotional connections to certain events which, at the same time, encourage cultural exchange and achieving worldwide communication and peace.

This new way of perceiving tourism, connected to film, has a great future and a great significance.

1. FILM AS ONE OF THE MOST IMPORTANT COMPONENTS OF THE CREATIVE INDUSTRY

"Like, opera, film is a hybrid art. Opera draws on other arts: theater, painting, music, and depending on the opera, dance or mime. Film can draw on all of these and it is also an outgrowth of another art: photography. Film is often called a collaborative art, in the sense of requiring the talents of the vast number of specialists, all of whom are generally acknowledged in the end credits. It is also an art in which one person, the director, is expected to integrate all of these contributions into a totality. (Bernard F Dick, *Anatomy of Film*, Bedford/St. Martins, 2010, pg 2)."

As Mr. Bernard F. Dick also mentions in his work, in the late nineteenth century by the term "going to a movie" people thought of going to an arcade or a kinoscope parlor, where there were rows of coin-operated peep shows called kinoscopes.

The spectacular experience was only to see a one minute moving pictures of a train entering the station, horse galloping, couple kissing... In present time that does not seem very entertaining. However, than seeing nature or people in motion was a formidable experience. The revelation of a narrative film came a bit later, with the scripted action, and for example one of the first was famous "L'arroseur arrose". "The

next step was not only capture the real but to re-create it: to show what could or might be; in other words, to tell a story."(Bernard F Dick, Anatomy of Film, Bedford/St. Martins, 2010, pg 3).

The important part is the need of people to experience the same stories and situations over and over again, but now when seeing it is not so innovative (although the 3D experience becomes more and more captivating) re-living the film your self is a kind of attraction that could easily intrigue human mind. People are drawn to what they can identify themselves with, and if they take time to be on a holiday, the idea of stepping in the shoes of your favorite character might be very attractive. Couples in love scenes, young in action and science fiction scenes, adventurers in extreme scenes, families that need an interesting way to spend their holiday, elders that were on the exact premiere of the film we are making alive again.

Costumes, music, famous dialogues and a proper set(from streets, squares and corners of the city to the beautiful parks, fortresses and natures that are filmed many times and do not have a significant purpose in the moment) with technically shod ways to record this fun arrangement could be a proper success. The crucial is to choose something topical and loved, and scenes that are characteristic and iconic enough for people to wish to participate in them now. It could be a new film, couple of years old but still trending, or very old but forever in the hearts of the certain target group.

Former countries of Yugoslavia are also a very good setting for this, the films people are nostalgic about were mutual, so our tourists could be from the region.

Although it is impossible now, this had potential to be the beautiful rebirth of Avala film, the oldest producing house in former Yugoslavia which made the first independently produced film in Yugoslavia - Slavica, 400 documentaries, and 200 fiction films after that. It would be wonderful to relive some of these stories, and see the most gold period of time for films shot in Yugoslavia.

2. INTEGRATIVE MARKETING COMMUNICATIONS

IMC process is more complete because on this way the company has a clear picture if it sent the complete message to their target group or not and if it has a positive feedback. If the message of the company is delivered to the wrong target group than the positive feedback does not exist, and the consumers will not forward the message to their friends and acquaintances through *word of mouth*.

Word of mouth presents the verbal communication between the individuals. WOM is usually a part of the whole process of marketing communications in which the message is sent from the company to more receivers. WOM is very important in our case, and it presents the communication between the senders, not necessarily including that all of the participants received the original message. More factors that affect our message are selective attention, distortion and memory.

- Selective attention – people are exposed with about 1500 commercial messages daily, which explains why advertisers try to gain attention of the audience with fear, music, or empty promises, for example: *How to earn a million in one minute?*
- Selective distortion – the receivers will hear what fits in their system of belief. This is why they often add information to the message that were not originally there (amplification) or do not notice the parts of the information.
- Selective memory – People will remember only the small part of the messages that they are exposed to. If the first attitude of the receiver toward the message is positive, and if he gives mental support, there is a big possibility that the message is delivered and remembered. If receivers first attitude towards the message is negative, and he gives contra arguments, there is a big possibility that the message is rejected, but can leave a trace in the memory. It is needed that the receiver forms an opinion.

To prevent and manipulate these impacts that could twist our message we have to:

- Be sure that the consumer is exposed to the right message, in the right time in the right place.
- Be sure that the promotion gains the attention of the viewer, but also not be understood or remembered in the wrong way.
- Be sure that the brand is correctly positioned.
- Be sure that the promotion motivates the suppliers to think about purchasing it.

Consequently, the promotion of the film and its destination has to be carefully developed.

2.1. Promotion of the Destination

Promotion is the fourth element of the marketing mix. Promotion is the direct communication between the consumer and the company. In this case promotion is direct communication between tourist and destination, an image that destination has in front of its audience and also the way of presenting of destination by focusing on its essence. Promotion can also be defined as the reflection of the company. It is important to say that it is not correct to deceive our consumers and present the product in the way that is not honest, because when they buy our product the disappointment will follow and after disappointment no one will continue to buy it.

Promotion has to be honest, and has to be completely in accordance with the real state of the destination. When the campaign of film is over dimensioned it is not good for the company on the long-term. It can accelerate the selling for a short time, but also shorten the lifespan of the company.

Promotion is an element of the marketing mix that has many instruments that build the composition, the brand image. Those are the ways of communicating with potential tourists and they have to be implemented in an integrative way in the perfect timing and of course, in sync with the marketing strategy.

2.2. Creative use of promotional functions for destination arrangement

Events – The perfect events for advertising destination offer are:

- Film premieres in cinemas;
- Cinematheque screenings of the film we chose, or even other films that are similar to this style;
- The fair of tourism;
- Travel book promotions(that are connected to our destination);
- Film festivals;

Commercial – A video commercial with the exact shots as from the film which will be recreated, with different actors and the twist in the plot that is shockingly different from the one in the film, and which no one will expect. Afterwards, the arrangement would be introduced in detail. It should look positive, enriching, fun and professional. It can be shown during the commercial break on the television during films, quiz shows, tv series, entertaining and educational content that is connected to our target audience.

Internet promotion – Presently, the most important part marketing is definitely the internet promotion. There are many different ways to do it, but some of them are crucial. The support of the famous application Trip Advisor would be a fantastic progress, and an innovative and creative poster (three-color, positive atmosphere, clear message) or video on social media such as Facebook, Instagram, Twitter, Snapchat and LinkedIn is very important.

3. MARKETING SURVEY FOR THE DESTINATION PROJECT

When completing this kind of the project it is suggested to consider these issues:

- Mission of the project;
- Target audience;
- SWOT analysis of the project;
- Cultural research of national and foreign potential visitors;
- Detailed plan of the project;
- Best season for the project;
- Qualified participants for the project
- Financial plan of the project
- Media plan of the project

Apart from these issues it is important to take into account the following issues as well:

3.1. Destination

- How to match destination from the chosen film with the current circumstances and tourist attractions on the example of the film Roman Holiday

Example of Roman Holiday (1953, William Wyler).

The whole idea of this paper was made when the authors went to Rome and thought of visiting the iconic places from the cult film Roman Holiday. We managed to visit these places, but with the proper organisation and a license from the city and rights of Paramount production house the arrangement could be realised.

The first station would be The Spanish steps where Princess Ann eats ice cream and forms a friendship with John Bradley. Selling the traditional Italian ice cream and a moment to take photographs in the exact step would be provided with its beautiful atmosphere and ambient. Hairstyle at the hairdresser where Ann changes her look completely. Then beautiful visit to Via Margutta 51, where the apartment of the imposing John Bradley is. On that place there is a beautiful garden also shown in the film. Unfortunately the Wall of wishes does not longer exist, but the idea could be to make a wish and flip a coin in the fountain di Trevi instead. For the night, a beautiful cruise and dancing under the stars with the dynamic theatrical scene of police entering and running away from them for the guests who want to make the experience more personal. Next day the visit to Bocca de la verita would be organised with the special timing for our group without waiting in the line. Perfect place for photographs and videos in costumes of our two characters, with the little sketch and a story from our guide of the famous improvisation of Gregory Peck in the shooting. Audrey Hepburn was not aware that he will hide his hand under his sleeve and act like the *mouth of truth* "ate" his hand. Her surprise was true and actual, and the hug that followed was spontaneous.

Driving with one of the "actors" we employed on a Vespa through the city for the perfect ending of this two day arrangement.

The target group are passionate fans of this film, couples that would like to experience the romantic and creative weekend in Rome and people who are keen to feel and visit this location in a different way.

The souvenirs with the scenes from this film can be found in every street shop in Rome. The deal with one of them could be the good opportunity for our group to buy postcards with the motif of this film.

Why is the Roman Holiday still so popular and gains attention of the fans of this genre? Intrigued with this question we made a short analysis of its main characters and we stated why is it so easy to identify with them and wish to experience this kind of day in the Eternal city.

Other examples of such films that can be used to promote destination as performed by European University students in Belgrade. Examples are given of completely opposite destinations and of course characters who came from different surroundings. Consequently, they have different character traits according to cultural dimensions. Here is the brief description of elected student's research examples.

Film: Anna Karenina (1997, Bernard Rose), etc.

Destination: Sankt Peterburg.

"It would be amazing to relieve some of the Russian classics. I would focus on the literature they filmed. Works of Chehov, Dostoevski, Tolstoi... Why not make a train tour from Sankt Peterburg to Moscow and participate as one of the passengers with Anna Karenina and Count Vronski? This is a great way for child excursions when they have an assignment to read these novels. One of the ideas I also thought of is an arrangement for children and adolescents. It is connected more with history than literature. The mystery of Anastasia Romanov, through the scenes from a popular animated feature from 1997."

Film: The Jason Bourne serial (2002-2016, Doug Liman).

Destination: London and Paris.

"These series have a potential of visiting multiple countries and towns. For example London and Paris are both included and important in this movie, and with the fast transport the whole group can visit both places. This arrangement is for young and active people, lovers of action and thriller, urban environments and metropolises in Europe."

Film: Underground (1995, Emir Kusturica).

Destination: Belgrade.

"The most famous director from Serbia is Emir Kusturica, and his cult film Underground (1995, Emir Kusturica) is the perfect opportunity for movie enthusiasts all around the world to meet the beautiful locations of Belgrade. Belgrade Zoo would have the big part in this tour, with the special bonding with chimpanzees."

Film: Montevideo (2010, Dragan Bjelogrić).

Destination: Belgrade.

"From football matches on Kalemegdan courts to romantic nights in kafanas in the garden of Serbian rectory where the famous fight scene is filmed. This could be for young sport lovers, but also nostalgic older target group that would enjoy the '30s makeover, music and traditional Serbian food."

Film: Midnight in Paris (2011, Woody Allen).

Destination: Paris.

"Woody Allen made a couple of films in most iconic cities of Europe in the 21st century. Midnight in Paris (2011, Woody Allen) even deserved the Academy Award for best screenplay. Meeting the actors dressed as Ernest Hemingway, Salvador Dali, The Fitzgeralds and discussing "their" work. Experiencing Paris in the 20s, its night life, drive in the old timer through the city and walk in gardens of Versai."

Film – Zona Zamfirova (2002, Zdravko Sotra).

Destination: Niš.

"This could really improve the tourism in Niš. Trying the national food, dancing kolo and a break on the hammock while someone serves you the best rakija, feeling like the Hadži Zamfir did in the film. It will be fun to discuss your love life with the actors that would imitate the roles of the aunts in the film. These couple of hours visit is a great and fun way to meet the history and the atmosphere of the South of Serbia. "

3.2. Characters

- How to analyse characters from the film with aim to identify with the future tourists

Analysis of the characters from the film Roman Holiday

Princess Ann

Princess Ann breaks the prejudice of princesses leading a life people often hear about. While reading the fairy tales their lives are described as luxurious, and they are presented as beautiful, perfect angels that spread envy and jealousy on every other girl in that kingdom. *Roman Holiday* gives a privilege to the viewers to see a little bit further, and opens a whole new perspective where a princess is presented as a real human being – a trapped young girl. Though she may have the most beautiful dresses and tiaras, freedom and a right to decide on her own are two things she lacks. Her characteristics resemble the characteristics of a true princess. She is kind, intelligent, beautiful, grateful, obedient and brave. Despite she was brought up like that, she is truly unhappy, and deep in her heart only wishes to be a regular girl, even for one day. Discovering her imperfections makes the viewer care for that character and follow her path to fulfil her wish.

When finally free she starts showing her real side. A foolish girl full of energy with a true passion for life.

Her role as a woman in this film on the beginning is very usual for the 50s. She is delicate and fragile, confused and sensual. She represents the beauty, and is very elegant and feminine. Even her big change in the movie is represented physically, through a modern haircut, the eternal symbol for "cutting" the old you, and starting over. However, Princess Ann is not a typical female character as a viewer might think. Audrey Hepburn is masterly chosen for this role. Marilyn Monroe, Elizabeth Taylor, Sophia Loren would all play it quite differently. They would probably express their sex appeal and that sort of dizziness and uncertainty when the men think the woman could fall apart every second.

But this role did not ask for a femme fatale approach, but completely the opposite, and that is what makes it different. Princess Ann as a woman is very clever, bright and confident. She enjoys being a human being, not importantly being a woman. Her relationship with Joe Bradley is more as a friend companion than as a lover. They first

start holding hands and after a couple of hours kiss. Their flirting and time they spend together is on the childish level, naive but very positive from her point of view. She does not even want to discover anything that might break the illusion, and just enjoy the present. This Ann's characteristic is not typical for women who love to know everything from the past, and think about the joint future. Maybe if circumstances were different she would develop that characteristic too, but considering that she has no past or future as the new character Anya she invented, she does not care about anything but the holiday she has in the most beautiful city in the world by the opinion of many. This kind of behaviour lasts till the end when from one cute adventure feelings brought by fear develop. When they fight the police and succeed to run away, they realise the minimum amount of time they have together, and their feelings immediately grow. The passionate kiss is the sign that she is not a young girl anymore, but a true woman who can decide for herself which she shows later when she comes back in the castle. Her strength at the very end of the movie is phenomenal, when her body does not discover any deeper relationship with her loved one, as she greets and handshakes everyone the same. But her eyes say everything that is needed. This attribute again shows her growth from that one day, from an unhappy girl to a woman who knows what she wants but also what is her duty. Her role as a woman is mixed traditional and modern, e.g. she is flattered while everyone call her pretty (the barber, the flower man, the man that rents Joe Bradley's apartment) and she gets flowers, spends the money a man gave to her and Bradley and photographer consider her less intelligent than themselves. But she just denies to see that two of them want to trick her very consciously and was brave enough to run away by herself and then return. She was happy that she wore the pyjamas, and was alone in a room with a man. She admits those things while under the influence of a drug, but that only confirms how true are they. This is a new modern way of looking, and the rise of subtle feminism in movies.

A woman can too be delighted by small and silly stuff, and admit to be happy when alone with a handsome man. Her role remains feminine but with a healthy and confident mind and not afraid of any of her emotions and thoughts. Nothing is forbidden, but she will still do the right thing.

Joe Bradley

Joe Bradley is a man who does not respect any rules and deadlines, gambles and have a cynical approach to life. He does not believe in emotions and is an opposite of naive.

His role as a man is a bad guy and a hero in the same time. He is not honest with himself and can not accept that he has emotions like every other human being. He turns every serious situation into a comical one, and has a very intelligent sense of humour which todays characters lack.

Contrary to the princess, Joe behaves like a grown confident man who can do everything by himself in the first part, but after slowly falling in love with the princess he resembles a little boy, his emotions come out on the surface, and he can not do anything about it.

The scene when Joe Bradley discovers that he could easily settle down with Ann is when they get back from the dancing where they escaped the police and kissed. This dialogue represents the situation of a man and a woman in the 50s perfectly, and if it appeared in some new movie lots of women would be dissatisfied.

Here's the analysis of the dialogue:

Joe: Everything ruined?

Ann: No, it'll be dry in a minute.

Joe: It suits you. You should always wear my clothes. (Joe Bradley gives up his selfishness, and is ready to share his life with her.)

Ann: It seems I do.

Joe: How about a little wine, may be good.

Ann: Should I cook something? (Her want to become a regular wife, which also states the 50s logic when housewives were a must-have part of the family)

Joe: No kitchen. I always eat out.

Ann: You like that?

Joe: Life is no what one likes. Is it? (Obligations are more important than pleasure!)

Ann: No. It isn't. I'm sorry I couldn't cook us some dinner.

Joe: You learned how to cook at school?

Ann: I'm a good cook. I could earn my living with it. I can also clean house and iron, I learned to do all those things I just never had a chance to do it. (She states that she could be a good wife)

Joe: Well, it looks like I'll have to move... (laughs)... To get myself a place with a kitchen. (He hopes that somehow they could make their relationship work)

Anne: Yes. Well, I have to go now. (Although enjoying the picture of two of them together, she knows what she has to do and breaks the illusion that they have a future)

3.3. The Culture dimensions

- The analysis of the significance of cultural dimensions when choosing the destination and presenting characters while taking into consideration power distance, individualism, masculinity, uncertainty avoidance

Cultural dimensions by Geert Hofstede will find the best way for this project by taking Italy as example.

Power Distance

This dimension deals with the fact that all individuals in societies are not equal – it expresses the attitude of the culture towards these inequalities amongst us. Power Distance is defined as the extent to which the less powerful members of institutions and organisations within a country expect and accept that power is distributed unequally. (Hofstede official website)

In Italy power distance is 50. This shows that:

- the inequality is expected;
- people with less power depend on people with more power;
- parents teach their children to be obedient;
- decentralization and centralisation are equally popular;
- people with higher and lower level of education respect similar authoritative values;
- organisational hierarchy shows the inequality between the ones on the top and the ones on the bottom of the scale;
- ideal director is a good nature autocrat;
- privileges and status symbols are expected and popular.

Individualism

The fundamental issue addressed by this dimension is *the degree of interdependence a society maintains among its members*. It has to do with whether people's self-image is defined in terms of "I" or "We". In Individualist societies people are supposed to look after themselves and their direct family only. In Collectivist societies people belong to 'in groups' that take care of them in exchange for loyalty.

In Italy individualism is 76. This shows that:

- parents take care of their children even when they grow up, and they are awarded with children's loyalty;
- identity of a person depends on the social group they belong to;
- children learn to think in the first person of singular - I;
- confrontations should be maintained;
- the goal of education is to train people how to work;
- relationship between the employer and the employee is like a family relationship;
- social relations are more important than job.

Masculinity

A high score (Masculine) on this dimension indicates that the society will be driven by competition, achievement and success, with success being defined by the winner / best in field – a value system that starts in school and continues throughout organisational life. The fundamental issue here is what motivates people, wanting to be the best (Masculine) or liking what you do (Feminine). In Italy it is 70 which show:

- managers have an ideal of leadership, independence and self-realization
- believe in individual decision making
- interference of a company you work for in your personal life is acceptable
- employees like larger companies
- higher level of stress in business
- earning, progressing, social acknowledgment and challenges are very important for the employees
- inequality of genders is present in books for children

Uncertainty Avoidance

The dimension Uncertainty Avoidance has to do with the way that a society deals with the fact that the future can never be known: should we try to control the future or just let it happen? This ambiguity brings with it anxiety and different cultures have learnt to deal with this anxiety in different ways. The extent to which the members of a culture feel threatened by ambiguous or unknown situations and have created beliefs and institutions that try to avoid these is reflected in the score on Uncertainty Avoidance.

Uncertainty Avoidance is 75 in Italy which means:

- many specific rules and laws exist;
- people believe that if they do not follow the rules they are guilty and should expiate;
- people think negatively about social institutions;
- there is a negative attitude towards young people;
- the society is characterised by extremism and worry about law and order;
- people believe in specialists and experts;
- people believe that only one truth exists and that they are the ones who know it;
- there is no political, religious and ideological tolerance;
- philosophy and science are turned to big theories.

CONCLUSION

Through an interesting path of film, culture and marketing, a destination can be presented as a creative project. The film in the function of marketing of destination should be definitely developed with the need of its audience to become the characters they love. One of the examples was the Game of Thrones tour through Dalmacija, and a couple of weeks after submitting this idea to the conference that kind of arrangement was made. This shows that it is the right moment for this idea and its realisation, and people are motivated to work for something that includes a business opportunity and creative industries and tourism. This kind of destination marketing targets wide spread audience since it will fill the need to play in both children and adults. Also, it will for certain employ many people in its realization since people are motivated to work for such project that includes business opportunity and creative media. This project can be varied through reliving not only films, but also books, comics, games, etc., depending on the tourist agency and destination. Through the example of the film The Roman Holiday, it is shown the way to realize this kind of idea through well conceived project.

Thanks to the new way of experiencing one destination through identifying with the actions from the film on an educational and entertaining way you can make a profit on many levels: through participation of our visitors in mini sketches with amateur actors, trying the food and beverages from this film to classic souvenirs. With new ways of thinking and digital social media marketing the popularity would increase by the speed of falling dominos.

On the cultural level the contribution would be the stronger love for this destination and new ways of experiencing it which directly creates a new wish.

It is the time that educators, scientists, artists and creators unite and think of new ways to make people happy and answer they need to play. And what is the better opportunity for that than on their vacation?

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Leposava Zečević, PhD, University Professor
European University
Faculty of European Business and Marketing
Vojvode Dobrnjca 15, Belgrade, Serbia
+38163339593
E-mail: bekaz70@gmail.com

Olgica Zečević Stanojević, PhD, University Professor
European University
Faculty of European Business and Marketing
Vojvode Dobrnjca 15, Belgrade, Serbia
+38163233599
E-mail: olgicazs@gmail.com

Ana Milenković, PhD, University Professor
European University
Faculty of European Business and Marketing
Vojvode Dobrnjca 15, Belgrade, Serbia
+381638535178
E-mail: ana.m.milenkovic@gmail.com

Mimi Mirjana Vlaović, Master, Associate
European University
Faculty of European Business and Marketing
Vojvode Dobrnjca 15, Belgrade, Serbia
+381631255882
E-mail: mimi.vlaovic@gmail.com